

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name **The Episcopal Church of the Atonement and Parish House**

other names/site number N/A

2. Location

street & number **5751 North Kenmore Avenue** N/A Not for publication
city or town **Chicago** N/A vicinity
state **Illinois** code **IL** county **Cook** code **031** zip code **60660**

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this _____ nomination _____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property _____ meets _____ does not meet the National Register Criteria. I recommend that this property be considered significant _____ nationally _____ statewide _____ locally. (_____ See continuation sheet for additional comments.)

Signature of certifying official _____

_____ Date

Illinois Historic Preservation Agency

State or Federal agency and bureau

In my opinion, the property _____ meets _____ does not meet the National Register criteria. (_____ See continuation sheet for additional comments.)

Signature of commenting or other official _____

_____ Date

State or Federal agency and bureau

_____ American Indian Tribe

Name of Property **The Episcopal Church of the Atonement** County and State **Cook, Illinois**

6. Function or Use

Historic Functions (Enter categories from instructions)

Religion/Religious Facility

Current Functions (Enter categories from instructions)

Religion/Religious Facility

7. Description

Architectural Classification

(Enter categories from instructions)

Gothic Revival

Materials (Enter categories from instructions)

Foundation **Concrete**

Roof **Asphalt Shingles**

Walls **Sandstone, brick**

other

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

Name of Property **The Episcopal Church of the Atonement** County and State **Cook, Illinois**

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested.
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☒ Other

Name of repository

The Church of the Atonement archive

10. Geographical Data

Acreage of Property

UTM References (Place additional UTM references on a continuation sheet)

	Zone Easting	Northings	Zone Easting	Northings
1	16	445630	4648330	3 _____
2	_____	_____	4	_____
_____ See continuation sheet.				

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

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The Episcopal Church of the Atonement

DESCRIPTION

Summary

The Church of the Atonement, as it stands today, is the product of three separate building campaigns. As originally designed by architect Henry Ives Cobb and built in 1889-1890, the church consisted of a single aisled nave facing east, with a prominent, 36 foot tall bell tower at its northwest corner containing the main entrance. A small wing on the north side contained support space for the church.¹ In 1910 architect and congregation member J.E.O. Pridmore designed alterations to the church. The chancel was extended to the east, the north wing enlarged and opened to the nave to create a transept, and a south transept was added to balance that on the north.² In 1919 Pridmore designed further alterations.³ At that time, the west end of the nave was extended and a new entry was created with a vestibule and narthex on the first floor and a seating loft above. The roof of the nave and chancel was raised to create a clerestory level and aisles were added on the south and the north side of the nave. While the bell tower was demolished at this time, through the reuse of existing building components such as the original exterior stone and interior roof trusses Pridmore skillfully created a coherent work of Gothic Revival style which had a strong sense of continuity with the original design. Aside from minor alterations noted below, the church remains largely as it was in 1920.

The property also includes an attached parish house south of the church. The original portion of the parish house was designed in 1901 by Myron H. Church.⁴ Set back on the south-east side of the property this building was significantly enlarged by Pridmore in 1924.⁵ Pridmore gave the parish house a new west façade with Gothic and medieval accents which complemented the design of the church.

Geographic Context

The Church of the Atonement is located in Chicago's Edgewater neighborhood, seven miles north of downtown. It stands on the southeast corner of Kenmore and Ardmore Avenues, one block west of Lake Michigan and two blocks north of Bryn Mawr Avenue, a National Register District. Sanborn maps of 1894 show Kenmore Avenue was then a street of large single family houses. Sheridan Road, bordering the Lake one block east, was not yet developed. Since then the houses on Kenmore Avenue have been replaced by two to four story multi-family buildings. Sheridan Road, now a major north-south artery, is lined with high-rise apartment buildings. The church property measures approximately 150 feet square. It is bounded by sidewalks on the north and west sides, an alley on the east and adjacent residential property on the south. From north to south the property can be broken into three sections. The northern section, extending 39 feet south from the sidewalk on Ardmore Avenue is landscaped lawn. The lawn allows a full view of the northern façade of the church, which sits on the next 68 foot wide section of the

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engaged stone buttresses. The windows are detailed with terra cotta surrounds and tracery and filled with stained glass. Below the clerestories, the six bays of the nave and chancel differ. In the two western bays of the nave a one-story aisle with a shed roof projects below the clerestory windows. In the third and fourth bays a one-story, flat roofed volume projects north beyond the side aisle, to allow a secondary entrance on its west façade. Above this entry are three bells, added in 1991, which are rung from a vestibule below. A wheel-chair accessible ramp, added in 1990, leads up to the side entry from the sidewalk to the west. The ramp is built of wood and painted a brown color compatible with the color of the church.⁸ The sixth and seventh bays have no lower aisle so stone walls fill the space below the clerestory windows. The transept marks the transition from nave to chancel in the slightly wider fifth bay. The north façade of the transept is gabled, with its ridge intersecting the lower portion of the main roof. The corners of the transept are marked by stone buttresses.

East façade

The east end of the church faces an alley and is the simplest of the four elevations. Its red sandstone wall rises from the foundation to the point of the gable and, like the west façade, is topped by pointed terra cotta parapet and cross. The only opening in this façade is a large pointed window similar in scale to the large window on the west façade. Like the others it is detailed in terra cotta and filled with stained glass. Stone buttresses bracket the corners of the lower portion of the elevation.

South façade

Obscured to a large extent by the parish house, the south elevation, with a few exceptions, mirrors the elevation on the north. The similarity of the two sides is most notable in the upper portion of their first four bays. This area contains the same large pointed windows and alternating buttresses. Below the clerestory a one-story aisle stretches across all four bays of the south elevation, though in the second bay a one-story corridor connects the church with the parish house. In the fifth bay a transept projects south. This transept aligns with that on the north, though it is not as deep and its less visible exterior is faced with siding. In the sixth bay an enclosure for organ pipes rises above the transept height. This enclosure was added in 1919-20. The upper portion of the eastern-most bay contains a pointed clerestory window. The lower portion of the fifth, sixth and seventh bays is filled with a sacristy on the east and corridor on the west which connects the church with the parish house.

Physical description of the Church - Interior

On the west end of the church, the vestibule is the building's main entrance. The vestibule interior is 17 feet, 6 inches wide and 6 feet, 4 inches deep with painted plaster walls and a

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blues, reds and greens. On this field is overlaid the iconography of each window's theme. In the nave, the four north clerestory windows represent the four evangelists, Matthew, Mark, Luke and John. The windows opposite represent the prophets Daniel, Ezekiel, Jeremiah and Isaiah. The window in the west end above the loft contains images of the scythe, a scale, an orb, a serpent and a crescent moon.

Twenty-two rows of wood pews line the nave with seating for 275 to 300 people. The ceramic tiles found in the narthex continue up the center of the floor between the pews and across the nave in the front of the chancel. The flooring beneath the pews is stained hard wood. In front of the pews on either side are two communion rails at which members of the parish kneel to receive bread and wine. These rails are wood and are supported by metal stanchions with ornamental metal-work representing a vineyard. As indicated on a dedication plaque the communion rails date from 1891, making them the oldest elements in the church.

In the fifth bay pointed arches open to transepts on both the north and the south. The upper portions of these arches are filled with woodwork concealing trusses which brace the openings. The north transept contains a side altar as well as over-flow seating. This altar was formerly used as the church's main altar from 1912 to 1919. The cabinetry of the altar is by Wake and Dean of London with mosaic and glazed tile panels by W.B. Simpson, also of London. Next to the altar in the north transept window is the earliest stained glass in the church. Entitled "Christ Enthroned in Glory", it was installed in the church in 1930. The window was donated by Kate Dalton, widow of early vestryman Samuel Dalton, and dedicated in his honor. Designed and fabricated by the Willet Studio of Philadelphia,¹² the window shows Christ surrounded by angels, the evangelists and other figures. These images represent the central theme of the window which is the point in the Eucharist at which the priest repeats the text, "Therefore, with angels and archangels and with all the company of heaven, we praise and magnify His glorious name."

To the west of the transept is an area known as the Resurrection Chapel. This chapel is surrounded by a grille which was added in 1971.¹³ Within the grille is a small stairway leading to a columbarium. The columbarium was created in 1986 out of a portion of the basement below the north transept.¹⁴ In the Resurrection Chapel are four windows by Michaudel which were added in 1945.¹⁵ The windows contain the figures of St. Thomas Aquinas, King David, James Otis Sargent Huntington who founded the Anglican monastic order The Order of the Holy Cross and Harriet Starr Cannon who founded the Episcopal sisterhood of The Community of Saint Mary.

The south transept contains an altar to the Blessed Virgin Mary as well as an additional exit to the parish house. The window of the south transept is the most recent glass in the church. It was installed in 1965.¹⁶

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Physical description of the Parish House – Exterior

West façade

The west façade of the parish house is two and one-half stories tall above a basement of red sandstone. The façade has a carefully balanced asymmetrical composition which divides it vertically in half. While it is largely constructed of brown brick, on the façade's north side the red sandstone of the foundation rises through the first floor to surround the parish house's main entry. The entry is reached by a short flight of stairs and its double doors are surrounded by a terra cotta arch like terra cotta arches around the doors of the church. On the second floor above the entry are four casement windows with panes of leaded glass. These windows are surrounded by wood framing. This framing continues above and below the windows and surrounds plaster panels to simulate half timbering. The north half of the third floor is covered by a sloped roof containing a dormer window.

The south half of the façade contains a bay window which rises from the foundation through the second floor. Above the stone foundation, the bay's casement windows are set in wood framing with plaster infill like that on the second floor of the left portion of the façade. Over the bay, a gable with three windows projects above the eaves of the roof. The west façade's asymmetrical composition, leaded glass casement windows, terra cotta detailing and simulated half timbering are all designed to give it a medieval feel, complimenting the gothic architecture of the church.

North Façade

The north façade of the parish house is largely obscured by links to the church. To the west a corridor and small office connect the parish house to the nave of the church. On the east the church's south transept and sacristy connect the two buildings. Between the two connections is a narrow light court. Varying in width between 6 feet 6 inches on the west to 3 feet 10 inches on the east the court is 26 feet 7 inches long from east to west and contains windows to light the adjacent spaces on all sides. Above the first floor the north façade's brown brick walls contain, on the east, large windows to light the two story high Fellowship Hall and, on the west, windows of varying sizes to light the stairways and landings of the second and third floors.

East Façade

The east façade faces an alley. It is two stories high and the placement of the windows is a function of the requirements of the rooms within as opposed to the composition of the façade. Even so, some architectural interest is given on the far left of the façade by the pointed brick arch surrounding the grade level door. The first floor of the east façade is constructed of red brick while the second floor is brown brick. This change likely indicates that the first floor wall was retained from the original 1901 parish house when it was enlarged in 1924.

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the area of the original 1901 parish house. To the south of the kitchen is a service stair that runs from the basement to the second floor.

Second Floor

At the top of the main stairs is a landing giving access to all the major rooms of the second floor. On the west end of the second floor is a large, two story space known as the Fellowship Hall. This room fills the area of the original parish house. The walls of the Fellowship Hall are of painted brick. At the east end of the room is a stage with proscenium arch. The stage is flanked on the north by a storage room and on the south by the service stair. The north and south walls of the Hall each contain four large windows. In the upper portion of the west wall is an opening in the brick now filled with a plaster wall. This space was originally intended to be used as a musician's gallery and as a space for motion picture equipment²⁰. Above, exposed wood trusses carry a wood ceiling which follows the slope of the roof.

Off the second floor landing to the west of the gymnasium is a small meeting room. In the southwest corner of the second floor is a larger meeting room. Now known as the "Elizabethan Room", this room was remodeled in 1971 to accommodate oak paneling donated to the church. The paneling came from Weatherstone a house in Sharon, Connecticut and was donated to the church by the Spencer family in 1969. According to the National Register nomination for Weatherstone, the paneling was installed in that house in the 1930's having come from a seventeenth century house in England²¹. In the northwest corner of the second floor is the original rector's study, which is now used by the associate rector.

Third Floor

A stair leads from the second floor landing to the third floor which contains the choir room as well as rooms formerly used as a curate's apartment. As the Fellowship Hall is a two story space, the third floor only occupies the western portion of the parish house. The choir room fills most of the south half of the third floor. The ceiling of the choir room follows the slope of the roof and exposed rafters cross the upper part of the space, breaking through its plaster ceiling. To the east of the choir room are a small kitchen and storage room. The remainder of the third floor is taken up by the stair landing, a bathroom and room in the northwest corner of the floor which is now used for vestment storage.

Basement

The parish house has a full basement. In the south west corner of the basement is a suite of rooms that was originally used as sexton's apartment. The center of the basement was intended for Sunday school classes. These rooms are now used for storage. In the northeast corner of the Basement is the heating plant for both the church and parish house.

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The original church

In early 1889 Cochran donated land to provide a permanent home for the Atonement congregation. He also donated \$3,000.00 toward the cost of the church's construction.²⁷ Cochran's donation may be seen as a logical outgrowth of his goal to provide amenities for Edgewater in advance of its population growth. The site chosen for the church was two blocks north of Bryn Mawr Avenue on the south-east corner of Kenmore and Ardmore Avenues. When The Church of the Atonement was built, "It was then on the northern most street of Edgewater, no house having been built north of Ardmore Street [sic]."²⁸ While Cochran assisted in the building of other churches in the area²⁹, as a member of St. James Episcopal Church (now The Cathedral Church of St. James)³⁰ in Chicago, it is not surprising that he would support the construction of an Episcopal church.

Construction of the church began in the fall of 1889 and the cornerstone was laid on November 30. The dedication of the church took place on June 21, 1890. In addition to Cochran's donation, the congregation raised \$5,000.00 toward the construction of the church. The building was described by the *Chicago Daily Tribune* thus:

The new church is one of the most beautiful church buildings in the country. It is modeled after an English country church, early Gothic in design. Henry Ives Cobb is the architect. The material is Darlington, Wis., sandstone of a rich variegated red, the blocks being rockfaced and of unequal sizes. A low, square tower is a prominent architectural feature.... The beautiful interior decoration, to be completed as soon as possible from the designs of William Pretyman, whose admirable decorative work is well known in Chicago, is now only in part.³¹

Parishioner William Pretyman (1849-1920) was a member of the congregation's building committee and, according to early church histories, it was through him that Henry Ives Cobb was invited to submit plans for the church. Born in England, Pretyman moved to Chicago in the beginning of 1887 and soon became well connected in the Chicago architectural community³². A close friend of architect John Wellborn Root, his work decorating interiors for buildings by Root and his partner, Daniel Burnham, included the Society for Savings banking room in Cleveland, Ohio (1887-1890)³³ and Willard Hall of the Women's Temple on the corner of LaSalle and Monroe Streets in the Chicago Loop (1890-1892)³⁴. Burnham and Root designed Pretyman's own house one block south of The Church of the Atonement at the northeast corner of Kenmore and Hollywood Avenues (1888)³⁵. Pretyman also designed decorative schemes at both of H.H. Richardson's Chicago houses, the Franklin MacVeagh House³⁶, and the John J. Glessner House³⁷. Pretyman's connection with Cobb may have been through the artist's decoration of the Perry H. Smith House, 1400 North Astor, Chicago, designed by Cobb in 1887³⁸.

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a Guide to the Styles: "Late Gothic Revival buildings are quieter and "smoother" in design than those of the High Victorian Gothic. Silhouettes are simpler, polychromy is rare...."⁴⁰ In spite of this change of formal type, the design of each addition to The Church of the Atonement was highly influenced by the context in which it was to be constructed. The comment in the church newsletter, *The Clarion*, in June 1919 is revealing: "It will be interesting to know that practically every part of the present Church will be retained and utilized in the new building". The most notable continuity between the church as it now stands and the original building is the use of the same red sandstone of the exterior. The survival of this naturalistic building material is a strong link to Cobb's original aesthetic. This building material is all the more striking because a common material for Gothic Revival churches of the period around 1920 would have been a monochromatic, smoothly dressed stone, such as limestone. Examples of this can be seen in St. Ita's Catholic Church, 1220 West Catalpa, Edgewater, Chicago (Henry J. Schlacks, 1927), Fourth Presbyterian Church, 866 North Michigan, Chicago (Ralph Adams Cram and Howard Van Doren Shaw, 1914), Emmanuel Episcopal Church, 203 South Kensington Avenue, La Grange (John Tilton with Marshall and Fox, Bertram Goodhue, consulting architect, 1925-26), and Pridmore's own Chapel of St. John the Divine, 1011 South Wright Street, Champaign (1925). In each of these churches, the building is covered in a smooth, light stone, which contrasts with elaborately carved ornament of the same material. It is this ornament which catches the eye, while the smoothly dressed stone creates a crisply modeled enclosure of the building. In contrast, after the remodeling of The Church of the Atonement in 1920, the boldly modeled red-brown sandstone continued to be the dominant component of that building's exterior aesthetic.

On the interior the continuities were more subtle. Side aisles flanking the original nave were added. However, the re-use of the existing foundations and, of particular visual significance, the re-use of the original exposed wood trusses above governed the width of the nave's central aisle.. These trusses and the ceiling they carried were raised 16 feet to support the new roof and allow for large clerestory windows above the side aisles. Therefore, the proportions of the new nave, though taller and longer, and widened by the addition of side aisles, were related directly to Cobb's church. A comparison with Pridmore's Chapel of St. John the Divine illustrates this. Similar to the 1920 remodeling of The Church of the Atonement in basic form, St. John's is a three aisled church with narrow, low side aisles and a larger central aisle with clerestory windows. The design of St. John's is clearly English in origin, specifically King's College Chapel, Cambridge. The fact that this was a new building allowed Pridmore more control over the building's form and proportions. The interior dimensions of the central aisle of The Church of the Atonement are 32 feet wide, by 48 feet tall and 28 feet to the beginning of the roof line. At St. John the Divine the central aisle is 28 feet wide and 50 feet tall, four feet narrower and two feet taller. The roof line begins 45 feet above the floor, creating a much shallower roof slope.

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As an active member of The Church of the Atonement throughout his adult life, serving for many years on the church vestry, Pridmore was a natural choice as its architect. An explicit example of Pridmore's dedication to The Church of the Atonement is the wood paneling at the west end of the nave on the choir loft rail. As noted above, the paneling was designed by the architect and donated by him in 1927⁴⁶.

Pridmore's theater buildings include the Bush Temple of Music (1901) located at 100 West Chicago Avenue in Chicago, now a Chicago City Landmark. Of the at least one dozen other Pridmore theaters in Chicago, unfortunately most have been demolished, including the Nortown Theater (1931) at 6320 North Western Avenue in Chicago, razed as recently as the summer of 2007. The State Theater in Minneapolis is the only known, fully restored Pridmore Theater currently in use. Pridmore's residential work includes both single and multi-family housing. His most prominent residential work is the Manor House Apartments (1924) at 1021-1029 West Bryn Mawr Avenue in Chicago, listed National Register of Historic Places. Pridmore's religious buildings include The People's Temple at 941 West Lawrence Avenue in Chicago (1924) and the Catholic Apostolic Church (1901) at 927 North LaSalle Street, Chicago (now Christ the Savior Orthodox Church in America). As noted, for his Chapel of St. John the Divine in Champaign, Illinois (1925), Pridmore designed a church of very similar scale and form to The Church of the Atonement. Unfortunately, due to lack of funds, this church was only partially completed.

Interior decoration and stained glass

Typical of the late Victorian period, the original interior of The Church of the Atonement emphasized mural decoration over elaborate stained glass windows. Pretymann's work on the church's walls would have dominated the decorative scheme while the windows were filled with simple diamond paned leaded glass. The alterations of 1919-20 paved the way for the reversal of this hierarchy. Pretymann's interiors were removed and the walls became white with plasterwork representing stone at all wall openings and at the engaged columns which rise up the walls to the ceiling trusses. In this way Pridmore brought the interior up to date with contemporary Gothic Revival concepts that emphasized traditional Gothic stone interiors (here represented in plaster). These interiors provided a neutral field for more deeply colored stained glass. The stained glass in The Church of the Atonement is largely the work of two studios: The Willet Studio of Philadelphia and the Michaudel Studio of Chicago. The Willet Studio was responsible for the window, "Christ Enthroned in Glory" in the north transept. William Willet, who founded the studio in 1898, worked with artist John La Farge in his youth. As described by Ernie R. and Florence Frueh in *Chicago Stained Glass*, the "Christ Enthroned" window is "heavily painted on fine antique glass, but retains its jewel-like radiance because of the exceptionally delicate and sensitive brushwork"⁴⁷. Dedicated to Samuel Dalton, vestryman of the church for many years, the window was donated by his widow Kate in 1930.

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On the first floor is a large audience room, designed to seat 200 people, with stage at the rear end. This room is to be used for Sunday school, as well as for general assembly purposes. Off the stage is a room fitted up for a Sunday school library. At the front, near the entrance, and separated by a rolling curtain from the main part, is a room to be used for classes, and for week-day services. It can also be utilized to increase the capacity of the audience room. The remainder of the lower floor is taken up with a commodious vestibule, from which a cloister leads into the church, and an ample stairway, with broad landings, to the second floor.

The second story is arranged into rector's study, guild room, choir room, kitchen, pantry store room, cloak room, lavatories, etc. The basement is arranged with a view to future use as a gymnasium. The whole building is lighted with gas and electricity, and heated with steam. The latter arrangement has been extended into the church also⁵⁰.

Architect Myron Church was active in Chicago between 1889 and the late 1910's⁵¹. Church worked on both commercial and residential work during his career. His commercial work includes several stations for what is now the Chicago Transit Authority Green Line elevated railway on city's south side. Church was partnered with C. Frank Jobson from 1893 to 1901. In Edgewater Church and Jobson designed houses for Cochran. In 1910 Church designed the Samuel H. Gunder House at 6219 North Sheridan Road. Now preserved as the North Lakeside Cultural Center, the Gunder House is one the few single family residences remaining on Sheridan Road⁵².

Church himself lived at 5748 North Kenmore from 1894 until his retirement between 1917 and 1920. The house, replaced by an apartment building in 1927, was directly across the street from the Church of the Atonement parish house. Church's work in the area and the proximity of his own residence to the parish house likely made him a logical choice the new building. In 1924 Pridmore designed alterations to the parish house. At this time the second floor, as well as the interior of the first floor, were removed to create the parish house as it stands today. The south and east façades survive to give a hint of the original form of the building. Like the church itself, the parish house grew over time but retains clues to its history.

Conclusion

The Church of the Atonement today is an unusual combination of the expressive, naturalistic materials of the late nineteenth century with the form of building more typical of the late Gothic Revival of the twentieth century. As a coherent blend of aspects of different periods of the Gothic Revival as well as its association with two significant Chicago architects, the church, along with the adjacent parish house, merits listing on the National Register of Historic Places.

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¹⁰ So noted in the 1919 renovations drawings.

¹¹ Vestry minutes, The Church of the Atonement, October 11, 1943 to December 7, 1945, in The Church of the Atonement archive.

¹² Receipts from the Willet Stained Glass and Decorating Co. dated October 25, 1929, February 13, 1930 and March 13, 1930 totaling \$2,100.00 in The Church of the Atonement archive, and *The Clarion* (vol. XXXI no. 3, March 1930): 5-6.

¹³ The Church of the Atonement archive contains a proposal for the Resurrection Chapel grille by American Ornamental Railing, Incorporated. The proposal, for \$1,975.00, is dated August 31, 1971. A bill for the same amount is dated November 29, 1971.

¹⁴ The Church of the Atonement annual report for 1986, in The Church of the Atonement archive.

¹⁵ Vestry minutes, The Church of the Atonement, April 6, 1945, The Church of the Atonement archive.

¹⁶ The Church of the Atonement annual report for 1965, in The Church of the Atonement archive.

¹⁷ Architectural drawing by Pridmore in The Church of the Atonement archive dated December 13, 1926.

¹⁸ Vestry minutes and correspondence from December 1946 in The Church of the Atonement archive including a letter from Armstrong, Furst and Tilton, indicating that bids have been received for the altar.

¹⁹ The Church of the Atonement annual report for 1983, in The Church of the Atonement archive.

²⁰ *The Clarion* (vol. XXV, no. 3, March 1924): 3-4

²¹ A letter of gift dated December 28, 1969 and signed by John Hutchings Spencer and Harriet Goss Spencer states, "In accordance with our agreement we hereby convey to The Church of the

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- ³¹ "Built in Early Gothic Style", *Chicago Daily Tribune* (June 22, 1890): 9.
- ³² Comprehensive biographical information on Pretyman has yet to be published. See Harriet Monroe, *A Poet's Life: Seventy Years in a Changing World* (New York, The Macmillan Company, 1938): 100-103. Monroe was close friends with both Pretyman and his wife. See also, Maud Howe Elliott, *John Elliott: The Story of an Artist* (Boston and New York, The Houghton Mifflin Company, 1930): 28-29, 36-37 and 135. Maud Elliott's husband artist John Elliott worked with Pretyman in 1888-1889.
- ³³ "Notes on Current Art", *Chicago Daily Tribune* (July 13, 1890): 15.
- ³⁴ "In Their New Home", *Chicago Daily Tribune* (January 8, 1893): 12.
- ³⁵ *The Inland Architect and News Record*, (Vol. XVII, No. 3).
- ³⁶ Franklin MacVeagh papers in the Library of Congress contain documentation of Pretyman's work on the MacVeagh house including statements and receipts dated January 2, 1888, September 1892, February 15, 1893 and April 3, 1893.
- ³⁷ Elaine Harrington, *Henry Hobson Richardson: J.J. Glessner House* (Berlin, Wasmuth, 1993): 12.
- ³⁸ Maud Howe Elliott, *John Elliott: The Story of an Artist* (Boston and New York, The Houghton Mifflin Company, 1930): 36.
- ³⁹ From diocesan records in the archive of the Episcopal Diocese of Chicago.
- ⁴⁰ Marcus Whiffen, *American Architecture Since 1780: A Guide to the Styles* (Cambridge and London, The MIT Press, 1969): 173.
- ⁴¹ For the most extensive examination of Cobb's work see: Julius Lewis, *Henry Ives Cobb and the Chicago School*, a dissertation submitted to the faculty of the Division of the Humanities in candidacy for the degree of Master of Arts, Department of Art University of Chicago, 1954.

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The New York Times

"Henry Ives Cobb Dies; a Noted Architect", March 28, 1931.

Who's Who in Chicago, Chicago, A.N. Marquis and Company
1917 to 1936, inclusive.

City of Chicago building permits

#197, April 1, 1901.

#26650, December 12, 1910.

#52849, July 8, 1919.

#90591, May 13, 1924.

Architectural Drawings, in the archive of The Church of the Atonement.

1919 drawings by architect J.E.O Pridmore for alterations to the church.

December 13, 1926 drawing by architect J.E.O Pridmore for chancel paneling.

1990 drawings for the handicapped accessible ramp.

1991 drawing for the addition of the bells.

Church records

Annual reports of The Church of the Atonement, 1965, 1971, 1983, 1984, 1986, in the archive of The Church of the Atonement.

Vestry minutes of The Church of the Atonement, October 11, 1943 to December 7, 1945 and December 1946, in the archive of The Church of the Atonement.

Vestry minutes of The Church of St. James, 1897 to 1914, in the archive of the Episcopal Diocese of Chicago.

Receipts from the Willet Stained Glass and Decorating Co. for the "Christ Enthroned" window, dated October 25, 1929, February 13, 1930 and March 13, 1930, in the archive of The Church of the Atonement

Proposal for Resurrection Chapel grille, dated August 31, 1971; bill, dated November 29, 1971 in the archive of The Church of the Atonement.

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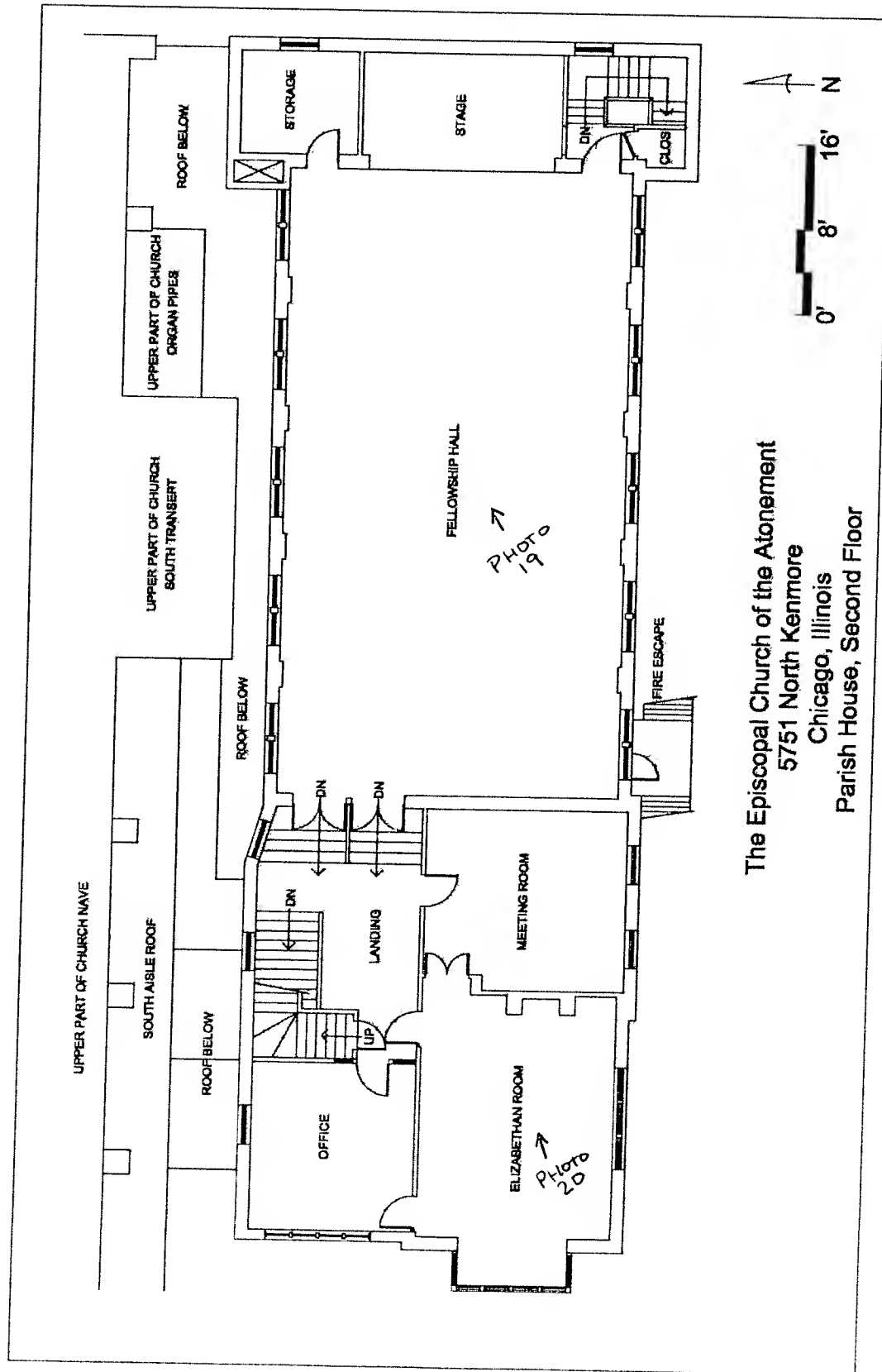
The Church of the Atonement

VERBAL BOUNDARY DESCRIPTION

The Episcopal Church of the Atonement is at the southeast corner of Kenmore and Ardmore Avenues in Chicago. The legal address is 5751 North Kenmore, though the church uses 5749 as its mailing address. The property is identified by the Cook County Assessor as being in Area 14 of Cook County, section 05, block 406, parcel 1.

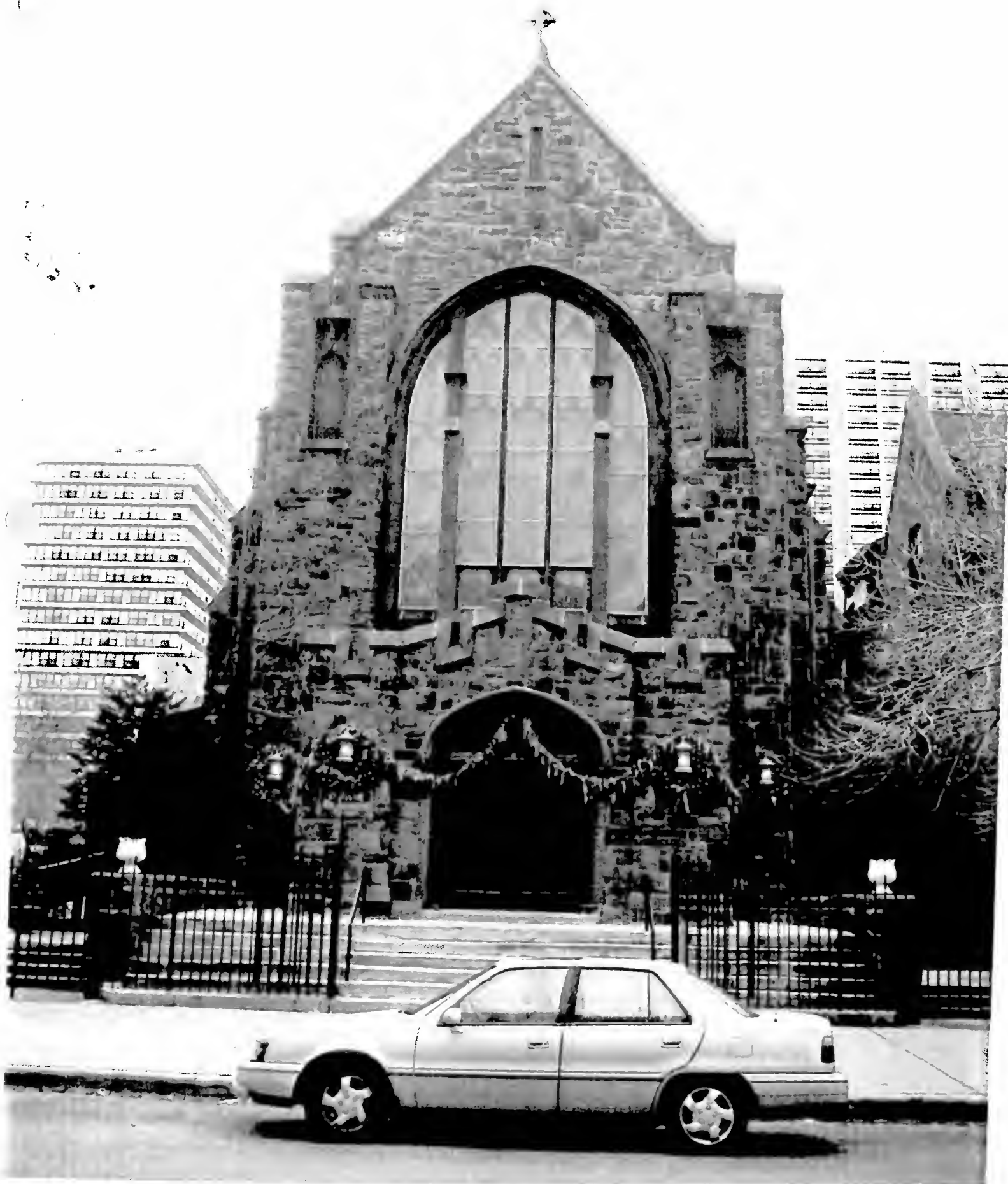
BOUNDARY JUSTIFICATION

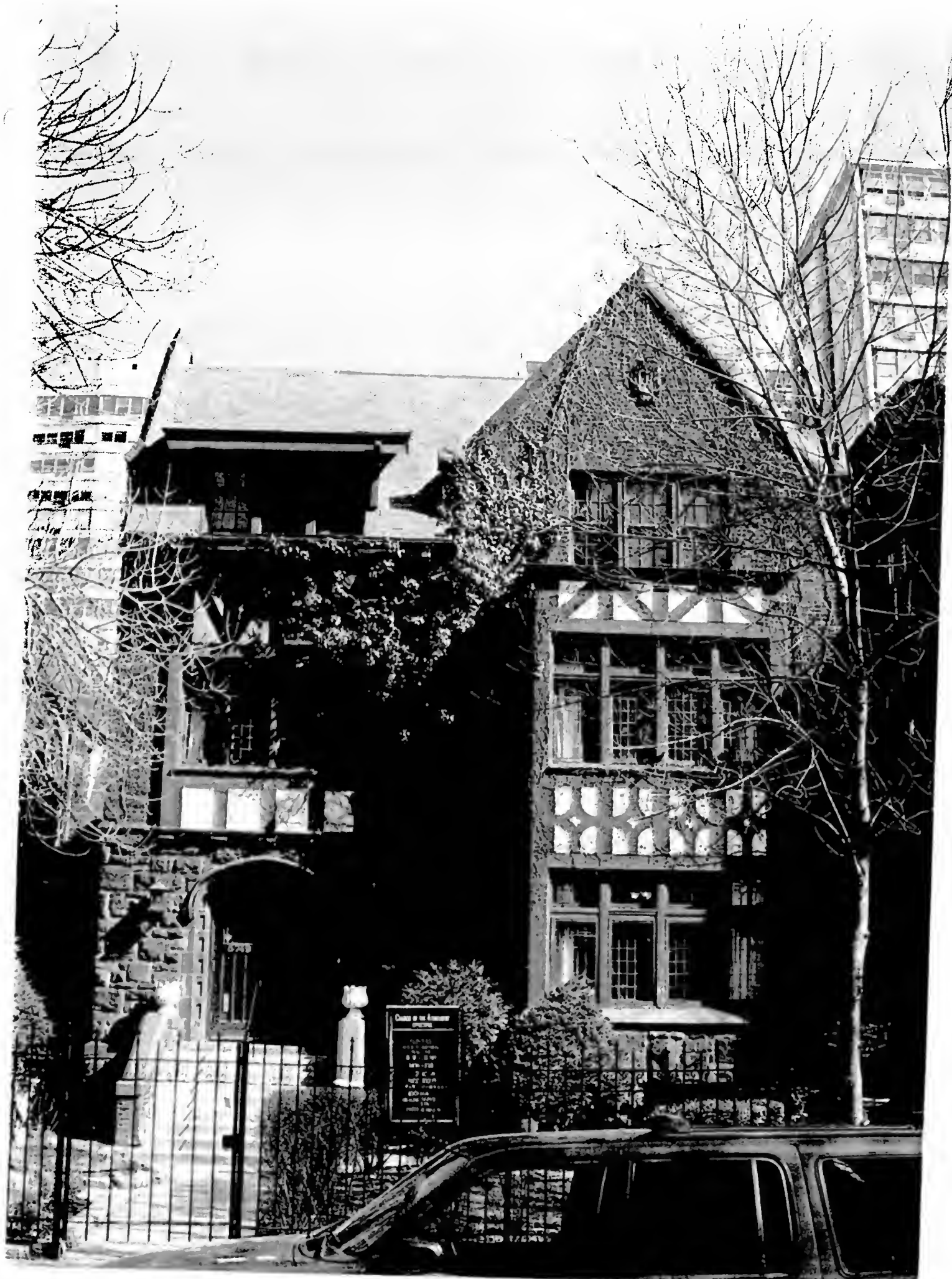
The parcel described by the Cook County Assessor coincides with that described in section 7 of this application, extending approximately 150 feet south from the sidewalk on Ardmore Avenue and bound by Kenmore Avenue on the west and an alley on the east. This parcel contains the church and the parish house.

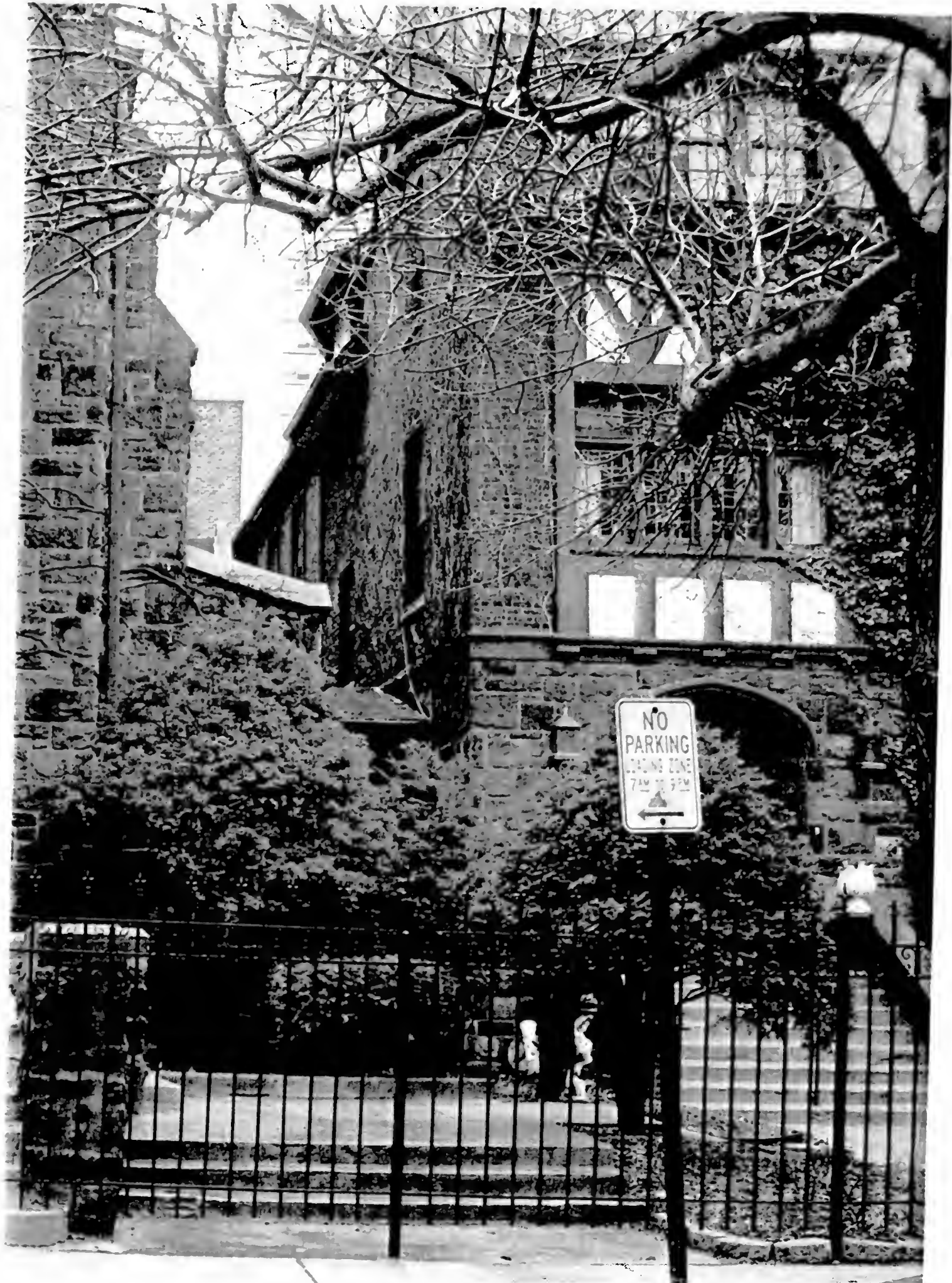


The Episcopal Church of the Atonement
5751 North Kenmore
Chicago, Illinois
Parish House, Second Floor









NO
PARKING
LOADING ZONE
7 AM TO 9 PM
←